



Claire Savoie, *Une date, le nom d'un lieu et l'heure d'un rendez-vous*, 1998.
Photo: Paul Litherland

Hugues Dugas, Jean-Pierre Gauthier, and Claire Savoie
SKOL@YYZ Artist Exchange at
YYZ Artists' Outlet 401 Richmond St W. Feb 23-Mar 18, 2000

I fell in love in Claire Savoie's "Une date, le nom d'un lieu et l'heure d'un rendez-vous." It was a circular walk-in structure in which two voices, a man and a woman's, could be heard counting while soap bubbles were launched within the small room. It felt like a sensory deprivation chamber. You felt you could talk to anybody, about anything. When I was there, people discussed childhood traumas with complete strangers. It was magical. And I fell in love.

In another part of the gallery, Savoie's video was screened. It showed her work space, which she taped while spinning around and around. It made me dizzy, but it fit in with the dreamy quality of her "Une date..." and I was in love, again.

"Le grand m'nage," by Jean-Pierre Gauthier, was an installation of industrial office equipment that seemed like a 21st century Alice in Wonderland dream. All his machines created their own music, and were doing things they were not built for. It was pure fun to watch industrial liquid overflow beyond its bucket, and it was macabre to see plastic bottles slowly dissolve from an excess of industrial cleaners. I was in love.

Hugues Dugas's "Moving Landscape," did not quite fit with the rest of this show. To me, his hanging mylar panels and Christmas light bulbs across one wall, seemed like a corridor to move from Gauthier's piece to Savoie's. I think there was too much packed into the gallery. But, I enjoyed the tight squeeze nonetheless, because I was in love. Amazing. *Peter Kingstone*